# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX


## MEETING OF THE COMMISSION OF FINE ARTS

21 October 1999

**AM** 10:00 CONVENE, 441 F Street, NW, Washington, D.C. 20001

I. ADMINISTRATION

A. Approval of minutes:

16 September 1999

B. Dates of next meetings:

18 November 1999
16 December 1999

C. The Committee of 100: Letter concerning opposition to the World War II Memorial design.

D. Dedication of the commemorative marker at the Jusserand Memorial.

E. Resolution in memory of Frederick E. Hart, member of the Commission of Fine Arts, 1985-1989.

II. SUBMISSIONS AND REVIEWS

A. National Park Service

1. CFA 21/OCT/99-1, National Japanese-American Memorial to Patriotism During World War II. Louisiana Avenue between New Jersey Avenue and D Street, NW. Lighting and revised text. Final. (Previous: CFA 15/ JUL/99-1.)

2. CFA 21/OCT/99-2, George Mason Memorial. Site near Jefferson Memorial at the east end of the Inlet Bridge, Ohio Drive; "The Pansy Garden" (Fountain #4). Concept. (Previous: CFA 16/ FEB/95-2.)

II. SUBMISSIONS AND REVIEWS continued, 21 October 1999

B. Department of Defense/Pentagon Renovation Program

CFA 21/OCT/99-3, Remote Delivery Facility, north "parade" grounds. Addition of 220,000 square feet. Concept. (Previous: CFA 17/SEP/98-4, Information Presentation.)

C. Department of State

CFA 21/OCT/99-4, Chancery for the Government of Nigeria. International Center, Lot 23. Final. (Previous: CFA 18/FEB/99-7.)

D. National Archives and Record Administration

CFA 21/OCT/99-5, Renovation of Main Building. Exterior alterations for revised public and handicapped access. Final. (Previous: CFA 17/JUN/99-5.)

E. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. O.G. 99-142, 3300-3328 M Street, NW. Design Center West - Cady's Alley. Alterations and additions, commercial. Concept.

b. O.G. 99-224, 3342 M Street, NW. Design Center West - East Banc, inc. Alterations and additions, commercial/residential. Concept.

c. Appendix I.

2. Shipstead-Luce Act

Appendix II.

III. INSPECTION

A. Freer Gallery of Art, Objects proposed for acquisition.

B. George Mason Memorial, Site visit--inspection of mockup.

## OLD GEORGETOWN SUBMISSIONS

| NO. | ADDRESS AND OWNER | PROJECT |
|---|---|---|
| O.G. 99-221<br>HPA. 99-502 | 3288 M Street, NW<br>Germar Properties<br>Bistro Med | Alterations to storefront, sign and awnings<br>- permit |

ACTION: No objection to issuance of permit for proposed alterations to storefront for new bi-fold doors, three shed awnings with open sides, and lettering on valance of awning over door reading "Bistro Med", as shown in supplemental drawings received and dated 7 October 1999.

---

| | | |
|---|---|---|
| O.G. 99-226<br>HPA. 99-512 | 3114 O Street, NW<br>Caldwell Residence | Rear addition and alterations - conceptual |

ACTION: Returned without Action. Proposed work is not visible from public space. Refer to the Historic Preservation Review Board.

---

| | | |
|---|---|---|
| O.G. 99-228<br>HPA. 99-517 | 3265-69 M Street, NW<br>East Banc, Inc.<br>Retail | Rear addition and alterations to storefronts<br>- permit |

ACTION: No objection to issuance of permit for proposed alterations to storefronts and rear addition as shown in design scheme with eight windows on rear wall. Working drawings conform to approved concept. See previous Action (O.G. 99-163).

---

| | | |
|---|---|---|
| O.G. 99-229<br>HPA. 99-518 | 3300 block of M Street, NW<br>East Banc, Inc.<br>Design Center West\Cady's Alley | Alley paving and landscaping<br>- conceptual |

ACTION: No objection to concept approach to treatment of paving on Cady's Alley and landscaping along C & O Canal. Recommend use of stone for pedestrian space rather than the brick option. Recommend continued communication with National Park Service to reach agreement on proposed landscaping. File new submission for concept review of proposed alley treatment following communications with the DC Department of Public Works.

---

| NO. | ADDRESS AND OWNER | PROJECT |
|---|---|---|
| O.G. 99-230<br>HPA. 99-519 | 3400 P Street, NW<br>Donna Gerstenfeld<br>Residence | Alterations and roof terraces<br>- conceptual |

ACTION: No objection to concept design for proposed alterations and roof terraces as shown in supplemental drawings received and dated October 1999. File new submission of working drawings, including details, with permit application for review by the Commission when ready.

---

| | | |
|---|---|---|
| O.G. 99-231<br>HPA. 99-520 | 3300 M Street, NW<br>East Banc, Inc.<br>Bee Market | Signs and awnings<br>- permit |

ACTION: No objection to issuance of permit for proposed awnings and three signs reading"Bee Market" and for sign reading "Balalavka Russian Restaurant". Working drawings conform to approved concept. See previous Action (O.G. 99-203).

---

| | | |
|---|---|---|
| O.G. 99-232<br>HPA. 99-521 | 3307 M Street, NW<br>East Banc, Inc.<br>Enterprise | Alterations to storefront<br>- permit |

ACTION: No objection to issuance of permit for proposed alterations to storefront for new doors to match existing elsewhere on building. File separate submission of working drawings for sign reading "Enterprise", including details, with permit application for review by the Commission when ready.

---

| | | |
|---|---|---|
| O.G. 99-233<br>HPA. 99-522 | 1318 33rd Street, NW<br>Kathryn M. Palmer<br>Residence | Fence - permit |

ACTION: No objection to issuance of permit for proposed 5'-10" high iron fence matching details of existing front gate.

---

## SHIPSTEAD-LUCE SUBMISSIONS

| NO. | ADDRESS AND OWNER | PROJECT |
|---|---|---|
| S.L. 99-119<br>HPA. 99-514 | 2520 Woodley Road, NW<br>Majibur-Rahman Residence | Roof over basement walkout and railing for second floor terrace - Permit |

ACTION: Out-of-Jurisdiction. (Returned to Permit Processing Division, 28 Sept. 1999).

---

| | | |
|---|---|---|
| S.L. 99-120<br>HPA. 99-535 | 1201 Pennsylvania Ave, NW<br>D.C. One Associates<br>T.G.I. Friday's Restaurant | Replacement awnings - Permit |

ACTION: No objection to issuance of permit for smaller replacement red and white stripped awnings with white lettering reading *T.G.I. FRIDAY'S* on solid red valances, as shown in supplemental drawings received and dated 8 October 1999.

---

| | | |
|---|---|---|
| S.L. 99-121 | 2607 Military Road, NW<br>St. John's College High School | Flag pole cellular antenna - Permit |

ACTION: No objection to issuance of permit for 120 foot tall flag pole with internal cellular antenna and equipment building at base of pole as shown on drawing received and dated 1 October 1999. Recommend limiting times that flags are flown to special events and scheduled athletic events only.

---

| | | |
|---|---|---|
| S.L. 99-122 | 700 New Hampshire Avenue, NW<br>Watergate South Inc. | Building repairs, waterproofing and replacement paving - Permit |

ACTION: No objection to issuance of permit for building repairs, waterproofing and replacement paving as shown in drawings and materials received and dated 30 September 1999.

---

| NO. | ADDRESS AND OWNER | PROJECT |
|---|---|---|
| S.L. 00-01<br>HPA. 00-08 | 806 15th Street, NW<br>DC Sofitel LLC<br>Sofitel Hotel | Replacement windows and building modifications.<br>- Permit. |

ACTION: No objection to issuance of permit for replacement windows and building modifications as shown in drawings received and dated 8 October 1999.

---

| | | |
|---|---|---|
| S.L. 00-02<br>HPA.00-10 | 601 Pennsylvania Avenue, NW<br>Penn Plaza Associates<br>Maloney & Porcelli Restaurant | Signs, awnings, new door and sidewalk cafés<br>- Permit |

ACTION: No objection to issuance of permit for side walk cafés on private property at the northwest corner of the building and in south arcade, provided public walkways are not blocked, and no objection to issuance of permit for blue and green stripped awnings with white lettering on the valences reading *Maloney & Porcelli* in materials received and dated 8 October 1999 and in supplemental drawings received and dated 18 October 1999. No objection to issuance of permit for new operative windows and an exterior door as shown in supplemental drawings received and dated 18 October 1999. See previous Action: (S.L. 99-113)

---

| | | |
|---|---|---|
| S.L. 00-03 | 301 A Street, SE<br>St. Marks Episcopal Church | Installation of sculpture<br>- Permit |

ACTION: No objection to issuance of permit for the installation of cast bronze wall sculpture depicting the lion of St. Marks as shown in drawings and materials received and dated 8 October 1999.

---

| NO. | ADDRESS AND OWNER | PROJECT |
|---|---|---|
| S.L. 00-04 | 500 5th Street, NW<br>National Research Council | New office building<br>- design development<br>- Concept |

ACTION: No objection to revised concept design for new office building as proposed in drawings received and dated 8 October 1999. File new concept application, including details for design development review by the Commission when ready. Design development should include further refinements of the southwest corner configuration, a lighting plan and details of the trellises, entrances, geodesic dome, and the connections to the historic structures. The Commission regrets the elimination of the sculptural elements at the upper levels and suggests that they be reincorporated into the design. See previous Action (S.L.99-84, 20 May 1999).

---

| | | |
|---|---|---|
| S.L. 00-05<br>HPA. 00-12 | 2007 Belmont Road, NW<br>J. Freeman Residence | Replacement windows at rear and new front basement entry - Permit |

ACTION: No objection to issuance of permit for a new basement entryway at the street under existing terrace (includes a new stair, door and window), and no objection to replacement windows at rear and side of house as proposed in drawings received and dated 8 October 1999. See previous Action (S.L. 99-111).

---

| | | |
|---|---|---|
| S.L. 00-06 | 128 C Street, NW<br>C. Parson Office | Building renovation and New windows - Permit |

ACTION: No objection to issuance of permit for building renovations and to new replacement windows as proposed in drawings received and dated 8 October 1999. and in supplemental drawings received and dated 19 October 1999.

---

| | | |
|---|---|---|
| S.L. 00-07 | 2801 Chesterfield Place, NW<br>P. Halle Residence | Revised swimming pool and deck - Permit |

ACTION: No objection to issuance of permit for revised swimming pool and deck as shown in drawings received and dated 12 October 1999. See previous Action (S.L. 99-67).

---

| NO. | ADDRESS AND OWNER | PROJECT |
|---|---|---|
| S.L. 00- 013<br>HPA. 00-015 | 2450 Massachusetts Avenue, NW<br>Government of Korea | Installation of sculptural fountain - Permit |

ACTION: No objection to the issuance of permit for sculptural fountain at front of building in public space as shown in drawings received and dated 15 October 1999.

---

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX


## MEETING OF THE COMMISSION OF FINE ARTS

21 October 1999

The meeting was convened at 10:15 a.m. in the Commission of Fine Arts offices in the National Building Museum, 441 F Street, N.W., Washington, D.C. 20001.

Members present: Hon. J. Carter Brown, Chairman
Hon. Harry G. Robinson, Vice-Chairman
Hon. Carolyn Brody
Hon. Ann Todd Free
Hon. Emily Malino
Hon. Eden Rafshoon

Staff present: Mr. Charles H. Atherton, Secretary
Mr. Jeffrey R. Carson, Assistant Secretary
Ms. Sue Kohler
Mr. Frederick Lindstrom
Mr. José Martínez-Canino

I. ADMINISTRATION

A. Approval of minutes of the 16 September meeting. The minutes were approved without objection.

B. Dates of next meetings, approved as:

18 November
16 December

C. The Committee of 100: Letter concerning opposition to the World War II Memorial Design. The Chairman noted that the members had received a copy of a letter signed by the chairman and several former chairmen of the Committee of 100, stating their position relative to the design of the World War II Memorial. He commented that the design had not yet received approval, and he expected the Commission would be presented with the final design in the near future. Exhibit A

D. Dedication of a commemorative marker at the Jusserand Memorial. The Secretary reported that he had attended the ceremony, at which the Park Service unveiled a marker at the stone bench in Rock Creek Park honoring the former French ambassador, Jean Jules Jusserand. He said the marker was part of a Park Service program, intended to give a word of explanation, when needed, about memorials throughout the city. He commented also that the memorial showed what could be done in a modest way, off the Mall, and he thought there was a lesson there for would-be memorial builders.

The Chairman and the other members commended Mr. Atherton on the remarks he had made at the ceremony, and they are attached to these minutes as Exhibit B.

E. Resolution in memory of Frederick E. Hart, member of the Commission of Fine Arts, 1985-1989. The Chairman noted that the members had received a draft of this resolution. He suggested a few changes in wording and said that if it was the sense of the Commission that it should be adopted and attached to the minutes, it would be appropriate to send a copy to his widow. There was unanimous agreement that the resolution should be adopted, and that a copy should be sent to Mrs. Hart. Exhibit C

II. SUBMISSIONS AND REVIEWS

A. National Park Service

1. CFA 21/OCT/99-1, National Japanese-American Memorial to Patriotism during World War II. Louisiana Avenue between New Jersey Avenue and D Street, N.W. Lighting and revised text. Final. (Previous: CFA 15/JUL/99-1.) The Assistant Secretary recalled that after the July meeting, there were still some outstanding issues, including the placement and wording of some of the text, the design of the lighting, and the final design of Nina Akamu's crane sculpture. He introduced John Parsons from the Park Service to begin the presentation.

Mr. Parsons said they had been working since the last review to consolidate the text, remove some of it, and work toward a narrative statement instead of using numerous quotations to tell the story. He noted the presence of Melvin Chiogioji, chairman of the National Japanese American Memorial Foundation, the Honorable Norman Mineta, former congressman from California, Dennis Otshuji, former president of the American Society of Landscape Architects,

and architect Davis Buckley, who then asked Mr. Chiogioji to comment on the progress made on the inscriptions.

Mr. Chiogioji expressed his appreciation to all those who had worked to make this a successful memorial. He commented on the struggle they had had with the inscriptions, and he said he thought they were very close to coming up with something they could all be proud of. He thought the idea to consolidate the narrative had been a good one, adding that they recognized that some changes in the wording to make it more poetic might be desirable.

Mr. Buckley then continued the presentation, asking Nina Akamu to show a final maquette of her crane sculpture and point out the changes that had been made. She noted that this maquette would show the relationship of the base to the sculpture itself and also the changes in texture and color throughout the entire 14-foot height. Although the whole thing would be cast in bronze, the base would have a stony texture, as a rubber mold taken from stone was used, and a stony color; then the texture and color of the birds would begin to change to bronze and ultimately to gold at the top of the wings. Bronze barbed wire would be imbedded in the base and wrapped around the birds, but where it would stand free, the height would be great enough for there to be no chance that anyone could be hurt. Ms. Akamu observed that the gold color at the top would be visible over the 7-foot walls and would appear to those passing by as a flame. The Chairman commented that it would be important for the three-dimensional quality of the barbed wire to be expressed, and that it should read as under strain from the cranes' beaks. There was great enthusiasm on the part of all the members for Ms. Akamu's final design, and it was unanimously approved.

Lighting engineer Claude Engle then explained his lighting design. He commented first that he wanted to keep the continuity of the streets enclosing the memorial and maintain their character, because he found them very pleasant to walk and drive through.. He said the first thing that would be seen was the top of the sculpture above the walls; then the entrances would be seen, openings in a wall that would seem to glow at night because of the many small dots of light recessed in the paving or sod at the base of the wall on the inside. He said that because of the light color of the granite, the "room" would be bright enough for the inscriptions to be read. The stones in the water would be lit from tiny fiber optic "projectors" sticking out just above the water, which would make the stones glow as they would on a bright, moonlit night. The technique would actually resemble that of a projected slide–visitors looking into the light would be affected only momentarily as they moved past.

The Chairman asked about lighting the sculpture, and Mr. Engle said that would be done independently by other fiber optic fixtures, either recessed in the paving or semi-recessed in the top of the wall. He said they would set this up in the studio and experiment with various

effects, note shadows, etc. He said it would be much like tree-lighting, where one had to have enough light on the trunk to realize it was there, but the major concentration was on the

branches and foliage; in this case, the base would receive some light, but the major concentration would be on the birds at the top. The Chairman said he expected some lighting studies on the site would be necessary. There were no further questions for Mr. Engle, and the concept design for the lighting was unanimously approved.

Mr. Buckley said he had made some changes to the way the back wall ended. Previously he had used a ramp and a twist at the end, much like he had done at the Law Enforcement Officers Memorial; now he had redesigned it so that as the elevation of the wall continued and the grade sloped up, the wall simply came to an end, and he thought it looked much better with Paul Matisse's bell and its special enclave. Everyone was in agreement that it was much better, and it was unanimously approved.

The last, and most difficult, part of the submission was the final form of the inscriptions. First there was a brief discussion of the rhythm of the text layout on the walls, and then of the choice of type faces. Mr. Buckley said he had been investigating possibilities for the typefaces, and had talked to Ann Hawkins, a local expert in this field, but had not yet talked to John Benson, who had selected the faces for the FDR Memorial.

In looking at the placement of the inscriptions, Mrs. Brody said she was bothered by the location of the first narrative, which was really an introduction to the whole memorial, but as placed seemed to be a subset of the camp name above. The Chairman and Mr. Buckley agreed , and Mr. Buckley said he would give it further study. It was agreed that, in general, it was confusing to have text under the camp names, as it seemed to imply that the text referred to only one specific camp. The Chairman suggested that the camp names might be placed like a frieze, along the top of the main wall, with the quote from President Reagan, which applied to all of the camps, below them, and place the other inscriptions in their own space. Mr. Buckley thought this was a good idea, and emphasized that the letters for the camp names should be large enough so they could be read from a distance, since they were a very powerful element. He said there would have to be a mock-up, and it would all have to be looked at in the context of the crane sculpture.

The next inscription discussed was the *haiku,* to be placed on top of the low wall in the central space overlooking the water element. The Chairman, and the other members, thought the content would be puzzling to most visitors and that it was awkwardly placed. On the other hand, the *tanka* on the far wall, as one would come out of the central space, was considered most appropriate; it was the result of a competition and acted almost like a preamble to the listing of those killed in action during the war. On the same wall would be three other quotations, from President Truman, Senator Matsunaga, and Senator Inouye; there were no objections to the placement of these quotations. There was no further discussion of the inscriptions, and Mr. Buckley said he would come back with a new plan for placement of the camp names, narrative, and the quotes from congressmen Robert Matsui, Mike Masaoka, and Norman Mineta.

Several members of the audience asked to comment. The first, Jun Mori, introduced himself as a member of the Board of the Memorial Foundation. He said there were a number of members, perhaps in the minority, who thought the inscriptions should be as succinct and brief as possible, because the mission of the memorial was to tell a story. He thought there were too many inscriptions, and he said this would detract from the American public's understanding of the story they were trying to get across. He said he was appearing at the request of another Board member, Francis Stogi, who had specific suggestions as to which inscriptions should be removed. The Chairman said he had read Mr. Stogi's letters and understood that he wanted to delete the *haiku*, which was the one the Commission had trouble with, and the Japanese American Creed, the creation of a subgroup of Japanese Americans. Mr. Brown said he fully agreed that fewer would be better, but the sponsors' preferences also had to be taken into consideration. Mr. Mori asked the Commission to give the Board another chance to work this out.

The next speaker, Kelly Kuwayama, was also a member of the Board, and a veteran. He said he objected to the inclusion of a Japanese-American creed, commenting that no other ethnic group had its own creed. He noted, too, that the author of the creed was a prominent member of the Japanese-American Citizens League, which represented a relatively small part of the Japanese-American community, and he did not think the aggrandizement of any organization or individual on the memorial was proper. He also objected to the inclusion of the *haiku*, and he said that both that and the creed had been deleted by the Board at one time and then were suddenly reinstated. Mr. Kuwayama also asked that the Commission give the Board another chance to talk this over.

Mrs. Aiko Herzig commented that of all the quotations planned for the memorial, not one was from a woman, and although she understood that the effort was toward deleting as many inscriptions as possible, she hoped that a woman might be represented; she suggested Michi Wegland, who had written a book entitled, Years of Infamy, the Untold Story of America's Concentration Camps. The Chairman replied to Mrs. Herzig that if it was any consolation, she should know that the Commission was very partial to the power of images, sculpture, and architecture, and he observed that the centerpiece of the memorial was the crane sculpture, and it was by a woman, Nina Akamu.

Former congressman Norman Mineta was the next speaker. He recalled that as an eleven-year-old, he was evacuated and interned for the duration of World War II, and so the memorial had a deep meaning for him. He spoke also of the difficulties faced by all Japanese who had immigrated to this country over the years, and of their loyalty to their adopted country. His remarks are attached as Exhibit D.

Harry Fukahara described himself as a veteran who had been interned during the war, then joined the Army for twenty-nine years, and subsequently spent another nineteen years as a civilian with the Army. He said he felt he had a big stake in the memorial, and as a member

of the Board, he felt that they should have one more chance to come to a decision on the disputed inscriptions.

Cressey Nakagawa, a lawyer and also a member of the Board and of the Japanese-American Citizens League, said he wanted to bring all the discussion to a close and get on with construction of the memorial. He did not think the Commission should have to resolve community problems, and he thought it was important for everyone to know that the memorial had finally been given an official go-ahead. In regard to the inscriptions, he said the memorial was talking about a piece of American history that many Americans didn't even know about, and quotations and inscriptions were necessary to help them understand it. He thought that in the main that had been done, but he thought the wrangling had to stop, and they had to move ahead.

The last speaker was Board member Grant Ujifusa. He said the Board had voted overwhelmingly in favor of the set of inscriptions the Commission had seen, there was a strong consensus within the community to accept them, and he thought it was time to close the discussion.

There were no further questions for the applicants, and the Chairman then summarized the conclusions reached as a kind of motion he could accept if the other members would agree. First, he said, the Commission was enthusiastic about the design and about the subject as being one that should be memorialized; the site at the foot of Capitol was one that was symbolic and very significant. He commended all those involved with the design and with the sculptures, and he said the Commission had already given a good measure of approval to all these elements. He said he wanted to make it clear that with this meeting there was a green light for nearly every part of the memorial. The bell had been approved, the new form for the wall behind it he saw as a great improvement, and the crane sculpture with the refinements just seen was approved , taking into consideration the comments about expressing the barbed wire and keeping it taut. The lighting scheme was enthusiastically approved, subject to fine-tuning after a mock-up.

The inscriptions, he said, were virtually there. He understood that the applicant would like a little more time to work out the exact wording of the narrative and how it would look on the wall, and the Commission would commend that. He said the members were enthusiastic about having it right up front and having it educational and explicit; he understood the desire to have it read more like poetry, but he thought the most important thing was to get the information transmitted. As for the camp names, he thought the elimination of the words "men, women, and children" after the number interned in each camp was a big improvement, as was consolidating all the names on the main wall in the form of a frieze, without the texts below them which seemed, wrongly, to be attached to the camp name above. He thought the order of the camp names should be studied, so they would appear random and not arranged in some order.

And so the final inscription submission would be the only thing excerpted from the approval given to every other aspect of the memorial, and that should not affect the celebration at the ground-breaking ceremony. In regard to the two disputed inscriptions, he said that if it would help for the Commission to express its preference, the decision would be to delete the *haiku*, which in its proposed placement–a linear inscription on a curved surface–as well as its substance, was out of place and confusing. As for the creed, keeping it might help balance the narrative better, and he thought the Commission could live with it, but he said that was subject to amendment.

The Vice-Chairman said he would move that the Chairman's summary be accepted as the sense of the Commission; Ms. Malino seconded the motion. Mrs. Brody said she thought the Commission was on good grounds to talk about the *haiku*, but she thought the creed was an internal matter and those involved would have to work that out; she said she didn't feel comfortable giving advice on that. She also thought that if it was the norm, all the designers should be recognized on the memorial, and that would take into account that the wonderful crane sculpture was by a woman. The Chairman agreed that that should be part of the inscription package. He also noted that from a construction point of view, the inscriptions came last, and there would be a lot of time before they were ready to be put on the wall. A vote was then taken, and the motion was carried unanimously. Exhibit E

2. CFA 21/OCT/99-2, George Mason Memorial. Site near Jefferson Memorial at the east end of the Inlet Bridge, Ohio Drive; "The Pansy Garden" (Fountain #4). Concept. (Previous: CFA 16/FEB/95-2.) Staff member Frederick Lindstrom recalled that the Commission had approved a site in 1995 at the south end of the Inlet Bridge near the Jefferson Memorial and within the old Pansy Garden. He pointed it out on an aerial photo and then asked John Parsons from the Park Service to begin the presentation, noting that Thomas Lainhoff, director of Gunston Hall, sponsor of the memorial, and Faye Harwell from Rhodeside & Harwell, landscape architects, were also present.

Mr. Parsons said the Park Service was extremely pleased with the design for this memorial. He reviewed the reasons for choosing the site: first, it was a developed but unnamed site, which was the kind of site they favored for new memorials of modest size; secondly, it was in close proximity to the George Mason Bridge, which few people realized was named for him; and lastly, it was near the memorial to Thomas Jefferson, Mason's close friend and colleague in the framing of the Constitution and the Bill of Rights. Mr. Parsons then introduced landscape architect Faye Harwell to describe her design.

Ms. Harwell began by reviewing the history of the site. She said that in the late Victorian period and the early 1900s the site was a large nursery and series of gardens. She showed a plan from 1909, noting the circular fountains and pools, the flower beds, trellises, and axial walkways, and early photographs showing the Cuban Urn, since moved to a nearby site, and what is at present the parking lot for the FDR Memorial. She noted especially the trellis, with

details from the early 1900s, and said the early design had been the inspiration for her development of the memorial site. More recently, the site had been developed as a pansy garden, and she showed plans from 1928 and 1932, pointing out the entry walkway, axial to the bridge over the Tidal Basin, the central pool, the hedge bordering the garden, the pansy beds, the steep slope at the back of the garden, now abutting the highway overpass, and the three paths, two of which no longer existed.

Ms. Harwell then talked about George Mason, his modest character, his friendship with Madison and Jefferson, and his great contributions to the Constitution and especially the Bill of Rights. She said they had tried to remain true to his character in the design of the garden and had kept its distinguishing features. There would be a low wall at the entrance inscribed with the name of the garden, and the central pool would be upgraded with new coping and low bubblers instead of the single jet. At the rear would be a curved trellis, 72-feet long, similar in design to those shown in the old photographs of the nursery. Incorporated in the trellis would be a low wall of three panels which would have inscriptions consisting of excerpts from Mason's writings, and a seated portrait sculpture by Wendy Ross, placed in the center but slightly off-axis. Benches would fill the other openings in the trellis. Ms. Harwell said Ms. Ross had done other work related to Mason and other sculpture in the Washington area. It was her idea to use a seated figure, and Ms. Harwell said that as it would be slightly larger than lifesize, she did not think it would look like someone who was just sitting on a garden bench.

Ms. Harwell said the existing plant material would remain. This included the pansies, the enclosing hedge of forsythia, flowering trees, and flanking flower beds. The latter would contain perennials rather than annuals, for ease of maintenance, and all plants would be pruned, upgraded, and augmented where needed. New plant material would include evergreens at the back of the garden, on the slope behind the trellis, for all-season screening from the noise of the highway.

Ms. Harwell said she was anxious to get the members' reaction to the trellis, particularly if there was a feeling that the columns and upper members might be slightly too thin. She mentioned, too, that there were concerns about the sculpture–whether Mason should be seated, whether the figure should be slightly off-axis, and what size it should be. The Chairman thought that if the figure was off-axis, it should be part of a balanced composition so that it didn't look like a mistake; also, raising it slightly would take away any feeling that it was just someone sitting in the park.. He commented on the proposed inscriptions, noting that Mason was not as well known as he should be, and he hoped the inscriptions would take care of this. Ms. Harwell said the Gunston Hall regents had asked Mason scholars to go through his work and pick out appropriate quotations, and they would also be looking for references to him by other famous Americans, particularly Jefferson.

Mr. Lindstrom commented that the concept design showed only one entrance to the memorial park, from the Inlet Bridge, and he wondered if it would not be reasonable to recreate the two diagonal entrance paths shown on the historic plan. He noted that there was a lot of tour bus parking in the area for the Jefferson Memorial, and he thought the additional paths would open up other ways for people to come into the garden and discover the Mason Memorial before going on to the Jefferson. There was a discussion of the pros and cons of doing this, with the Chairman suggesting that if the paths were curvilinear they might relax the formality, make the garden more user-friendly, and not complete with the main axis. Mr. Parsons and Ms. Harwell said they would look into this, and with that, the concept design was unanimously approved with the suggestions made. Exhibit F

B. Department of Defense, Pentagon Renovation Program

CFA 21/OCT/99-3, Remote Delivery Facility, north parade grounds. Addition of 220,000 square feet. Concept. (Previous: CFA 17/SEP/98-4, Information presentation.)
Mr. Lindstrom pointed out the location just north of the Mall Terrace, in the triangular area presently used as a parking lot. He recalled previous submissions for much larger facilities, the last being an informational presentation in 1998 for a facility about three times larger than the one to be presented at this meeting. He said Stacie Candrell, architectural director for the Pentagon Renovation Program was present, as was Jeffrey Davenport of HDR Architects, and landscape architect Jeff Lee from Lee & Liu Associates; he asked Ms. Candrell to begin the presentation.

Ms. Candrell reviewed the previous projects and the need at this point to solve their critical loading and unloading operation, now taking place for security reasons away from the building at a location on Fern Street. At the same time, security for the entire building needed to be increased, and this facility would solve both problems. She asked Mr. Davenport to discuss his solution.

Mr. Davenport said the primary focus was on the security of the Pentagon, but they hoped to achieve this with minimum impact on the historical significance of the building. He commented on the existing parking lot for 671 cars, saying that it would be reduced to fifty, allowing them more space to develop their design. In answer to the Chairman's question about where the cars would go, he said they would be moved to other lots, and he hoped that some people would begin using Metro. Turning to the loading dock solution, he said there were about 230 vehicles coming in and out of the building in a 24-hour period, and to meet this demand they were designing a facility that would accommodate thirty trucks. To keep the truck bays more or less out of view of motorists on routes 127 and 110, which flanked the area, they had taken advantage of the natural topography and incorporated the dock space along 127, which was higher than 110. It would thus be screened with the natural fall of the land; the roof of the terrace would be at about the same elevation as the roadway. The facility would be pushed back as far as possible from Route 110, and berming would help disguise

it. A stone barrier wall topped by an iron picket fence would provide security around the perimeter. Air intakes and exhausts from the mechanical system would be on the mall terrace, but concealed by a ha-ha so that people using the mall would not be looking into the louvers. Similarly, mechanical equipment along route 110 would be concealed from motorists' view by its placement and by landscaping. Mr. Davenport commented that there were a lot of existing mature trees in the construction area that were considered during the design process and would be saved. He then asked Jeff Lee to discuss the landscaping of the entire project in more detail.

Mr. Lee said they had been extremely fortunate to have the site laid out the way it was in terms of grades and road levels, and it had taken a collaborative effort among engineers, architects and landscape architects to design a plinth on which to create a garden as an extension of the Pentagon. He said their cues for developing the garden had come from the naturalistic landscaping in the surrounding area–Arlington Cemetery and the George Washington Parkway–as well as the National Mall itself. He noted the views of Georgetown, National Cathedral, and the Monumental Core of Washington, and said the terrace design would respect and reinforce them. He pointed out on a model and on drawings the long, straight lawn area in the middle, defined by rows of willow oaks, that had been borrowed from the National Mall development; there would be a seat wall under the trees and four overlooks, in a pentagonal shape, to take advantage of the views. Flanking the formal mall area would be a more informal lawn and meadow-type landscape. Mr. Lee pointed out near the apex of the triangular area a sort of labyrinth, or inverted ziggurat, in the shape of a pentagon, made of polished dark granite and softened by flowering evergreen plants. This could be used for ceremonies or perhaps as a stage. At the other end, adjoining the original mall terrace, there would be two parterres, on either side of the new mall, for more informal functions and groups.

When Mr. Lee had finished, the Chairman asked for comments. Ms. Malino asked if the barrier wall went around the entire project and was told that it did. The Chairman said he was a little worried about a long 8-foot-high section of the building wall along Route 110 that had no articulation or planting to relieve the great expanse of stone. Mr. Davenport said he thought the detailing of the limestone would provide some shadow relief, and there would also be plantings between it and the iron fence barrier wall that would obscure the view.

Mrs. Brody said she had one concern: She thought the end point of the triangle was not strong enough, that the pentagonal "labyrinth" did not effectively bring the composition to a close. The Chairman said he too had been concerned about that, and he suggested that a very large flagpole might solve the problem; it would anchor the point and also give a sense of patriotism. Ms. Cantrell thought that might be a good idea in light of the fact that they were thinking of using that area for more ceremonies. There were no more questions or comments, and the concept design was unanimously approved with the recommendations made. Exhibit G

C. Department of State

CFA 21/OCT/99-4, Chancery for the Government of Nigeria. International Center, Lot 23. Final. (Previous: CFA 18/FEB/99-7.) Mr. Martínez recalled that the concept design for this chancery had been very well received, and the architect was now ready with the final drawings. First, he introduced Donna Mavritte from the State Department to show the members photographs of some of the chanceries under construction or recently completed. These included Brunei, Ethiopia, Bangladesh, and the United Arab Emirates.

Mr. Martínez pointed out the site for the Nigerian chancery and introduced architect Shalom Baranes. The Chairman, noting that the Commission had been very enthusiastic about the concept design, asked Mr. Baranes if any changes had been made; Mr. Baranes said the building was about four percent smaller, but otherwise had not changed. The Chairman said he assumed the staff had checked the drawings to be sure, and that left only the materials for the Commission to consider. Mr. Baranes showed samples of limestone from India, noting the wide range of color. He said they were very excited about it, but had to figure out whether they could control the variations. If not, he showed a sample of a French limestone they were considering. It was agreed that the Commission would want to see the final choice, but other than that, the final design was unanimously approved. Exhibit H

D. National Archives and Records Administration

CFA 21/OCT/99-5, Renovation of Main Building. Exterior alterations for revised public and handicapped access. Final. (Previous: CFA 17/JUN/99-5) Mr. Lindstrom said Phase I of this project was back for final approval; he reminded the Chairman that the project included the addition of handicapped access ramps to either side of the south stair, the addition of emergency exit doorways in the east and west moat areas, and the additional insertion of office space in the north areaway. The Chairman asked if anything had changed, and Mr. Lindstrom said there had been further development of the treatment of the skylights in the office space area. Architect Marvin Shenkler from NARA said the skylights had been aligned with the windows so that in the evening light from the spaces below would light the windows; he said the skylights would not be visible from public space. There were no further questions for Mr. Shenkler, and the final design for Phase I was unanimously approved. Exhibit I

E. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. O.G. 99-142, 3300-3328 M Street, N.W. Design Center West–Cady's Alley. Alterations and additions, commercial. Concept. Mr. Martínez said this project was located on the north side of Cady's Alley, between the alley and M Street. He

said the Georgetown Board had looked at it a number of times and felt it was ready to show to the Commission. Mr. Martínez described the project, saying that it extended from the 33rd Street corner to the Baker's furniture building farther west in the block. The store facades on M Street would be restored; some buildings would receive a rear addition and others a new rear facade. He introduced architect Gary Martínez to discuss his project.

Mr. Martínez said the buildings were built in 1880, were extensively modified in 1911, and had received various other modifications from that time until the present. He said the modifications would be removed and the buildings restored as much as possible to their original appearance. In the rear, an open area would be filled in with new construction. A passageway would be opened in the middle of the project, leading pedestrians back from M Street to the alley through a courtyard Mr. Martínez showed photographs of existing conditions and then drawings of his proposals. He said the new work would have the character of a typical alley building of the period; to relate to the smaller buildings across the alley, a portion of the new work would drop from three stories to two. The scale of the openings and the use of trellises would give the new work a residential scale and feeling.

Mr. Martínez said the new buildings would be masonry; he pointed out one piece that was lower in scale and said he had given it a stone base to add variety to the materials and help create the alley building vernacular seen in Georgetown. This change in material caused some concern as it had no relationship to the windows or any other element of the building and the Members looked as if it were pasted on; Mr. Martínez thought its use was justified but said he would look at alternate materials. He then turned to another building in the project, one in which the stairwell windows had been restudied at the request of the Georgetown Board; three small windows had been replaced by one larger one, to open up the wall. There were no objections to this, and the project as a whole was approved in concept, with the exception of the stone base previously discussed. Exhibit J

b. O.G. 99-224, 3342 M Street, N.W. Design Center West, East Banc, Inc. Alterations and additions, commercial/residential. Concept. Mr. Martínez said this project was on the south side of the alley, next to a project by the same architect, Frank Schlesinger. He said there was a possibility that the two projects would be combined sometime in the future; each would have two floors of retail with apartments on the third floor. He introduced Mr. Schlesinger to discuss the project.

Mr. Schlesinger said this was essentially the same as his first project; they would excavate a cellar to create a double-height retail component and then add a single apartment above. He said the building was built about 100 years ago and had been gutted by fire; there was almost nothing left of the south facade. He said that in rebuilding that facade they would continue the sort of waterfront industrial image seen on his first project. The apartment would be set back to create a terrace with a view of the Potomac. He showed drawings, noting that the industrial-type windows would be the same as those used on the first project, but grouped in

a 3-5 arrangement with the adjoining building to avoid monotony and to indicate there were two separate structures, although they might be joined in the future. The members had no objections, Park Service representative Sally Blumenthal had no objections, and the concept design was unanimously approved. Exhibit J

c. Appendix I. The Appendix was approved without objection.

2. Shipstead-Luce Act

Appendix II. Mr. Linstrom commented on an appendix item from the previous meeting, the restaurant at 601 Pennsylvania Avenue, N.W., the Maloney & Porcelli Restaurant (S.L. 99-113 ). He said the staff had worked with the architect and owners and had come up with a reasonable solution that allowed them their striped awnings in green and blue, with the main awning over the doorway just slightly larger to give them the prominence they wanted. The sidewalk seating area had been revised to include seasonally the multi-colored umbrellas, and the seating layout for the south arcade had been revised so that it would not block the pedestrian passage.

Mr. Lindstrom also commented on another appendix item, a 120-foot-high flagpole for St. John's College High School on Military Road at Oregon Avenue (S.L. 99-121). He said this was actually a cellular antenna which would be painted a light blue, and staff thought it would probably fade from view. The only problem was that proportionally, a flag for this tall pole would have to be very large, and it would seem inappropriate to fly it every day of the year. He said staff had recommended that it be flown only for special event days, and he believed St. John's was amenable to that suggestion. He recalled the recent approval of two cellular antennas within Rock Creek Park and said that although this one was outside the park, it was still within the viewshed.

There being no further business, the meeting was adjourned at 1:27 p.m. As the Chairman had other commitments, Mrs. Brody and Mrs. Rafshoon left for the Freer Gallery and George Mason Memorial inspections.

III. INSPECTIONS

A. Freer Gallery of Art

Mrs. Brody and Mrs. Rafshoon inspected the objects proposed for acquisition and approved them. Exhibit K

B. George Mason Memorial, site visit: Inspection of mock-up

Mrs. Brody and Mrs. Rafshoon inspected the trellis mock-up and had no problems with it. They did feel that the selection of the right plant material would be critical to the success of the memorial, and they were particularly concerned that the existing forsythia hedge defining the area was not dense enough to give a sense of enclosure. On the other hand, the two hollies on other side of the entrance seemed ideally suited to that function.

.

Signed,

Charles H. Atherton
Secretary

The COMMITTEE of 100 on the FEDERAL CITY
founded 1923

EXHIBIT A

CHAIRMAN
TERSH BOASBERG

VICE CHAIRMEN
JOSEPH R. BENDER
JEFF S. LEE, ASLA
ELLEN MCCARTHY

SECRETARY
JAMES E. HANNAHAM

TREASURER
JAMES A. NATHANSON

TRUSTEES
JAMES G. BANKS
BONNIE J. CAIN
CHARLES I. CASSELL, AIA
W. KENT COOPER, FAIA
JIM DOUGHERTY
KATERI A. L. ELLISON
JUDY SCOTT FELDMAN, PH.D.
ANDREA C. FERSTER
IK PYO HONG
EUGENE DEWITT KINLOW
PATRICK LALLY
TERRANCE J. LYNCH
ARTHUR COTTON MOORE, FAIA
DONALD BEEKMAN MYER, FAIA
PHYLLIS MYERS
RICHARD NETTLER
ELIZABETH SOLOMON
J. KIRKWOOD WHITE
BARBARA ZARTMAN

PROJECT COORDINATOR
J. GREGORY RHETT

ADMINISTRATOR
MARY D. HEWES

October 5, 1999

PLEASE REPLY TO:
TERSH BOASBERG
1800 MASS. AVE., NW
SUITE 600
WASHINGTON, D.C. 20036
202•828•4333
FAX 202•828•2165

Dear Sir or Madam:

The Committee of 100 was founded in 1923 with the express purpose of preserving and implementing the concepts of the L'Enfant and McMillan Commission Plans for the Nation's Capital.

During the course of hearings on the proposed National World War II Memorial, we have testified continuously about our concern over the destructive effect that this Memorial as designed will have on the McMillan concept of the National Mall. We hoped that instructions given by the Commission of Fine Arts (CFA) and the National Capital Planning Commission (NCPC) in 1998 would lead to a design less objectionable for the site. The latest approval by both the CFA and NCPC earlier this year, however, was clearly a step backward. Reluctantly we have come to the conclusion that we must continue to actively oppose the construction of this Memorial in its present form.

We urge all of you who have been involved in the design and the review processes to take another look at this proposed Memorial. We ask that you halt the design process until the many well thought-out comments, made throughout the review process, by both commissioners and the general public, have been properly addressed and have been widely presented to the American Public. This site demands a memorial that truly honors our country, all American citizens who contributed to that epic victory, and still respects the Mall itself. We strongly believe that as it stands today, the proposed Memorial violates the historic concept and meaning of the National Mall.

In approving the Rainbow Pool site in the fall of 1995, the CFA and NCPC gave the highest honor to this Memorial, that of representing the only event of the 20th century to be located on the main axis of the National Mall. A recent declaration of the members of the Joint Task Force on Memorials makes its significance clear: "The great cross-axis of the Mall forms one of the world's premier examples of civic art, which itself is a monument to democracy." Here the nation commemorates its history and celebrates our national ideals and democratic principles. But the memorial designers have failed to understand this unique role of the Mall. They have designed a memorial that alters the symbolic power and public uses of this most sacred national landscape.

The difficulties in designing a Memorial for the middle of the National Mall have caused more attention to be put into site fit than into the content of the Memorial itself. The designer says he is going to "add meaning" with inscriptions and iconography. This is ludicrous. The elements and symbols "added" in 1998 and 1999 are ones which citizens and the press have decried as inappropriate – triumphal arches, pillars with wreaths, eternal flame, and a sarcophagus. Using these symbols which evoke imperial historical associations will irrevocably change the meaning and symbology of the entire National Mall.

The Memorial's message content quite simply does not reflect the spirit of the American people, either under arms abroad or at work in the defense effort at home. Triumphal arches and a "sacred precinct" are symbols of military valor and loss. It should be clear to all that our national military cemetery must remain across the Potomac in Arlington.

As mentioned earlier, when the latest design was submitted for approval it ignored the multitude of recommendations from both the CFA and the NCPC. In a letter from May 26, 1998, Chairman J. Carter Brown wrote that the Commissioners "felt quite strongly that the gateways [the triumphal arches] would be better rendered in metallic outline. This would accomplish a greater transparency" and "allow the space and views to flow through better." Also in 1998 the NCPC strongly recommended that pedestrian access be opened at the western end of the Memorial. However, the latest design is even more monumental and intrusive. The arches are taller and broader, the grass panels have been removed, no access has been opened at the west, and fifty-six stone pillars have been added on top of the seven-foot enclosing walls. The result is a glaring field of masonry stretching from tree line to tree line across the entire width of the Mall. The design has continued to grow progressively worse over time, and, to date, the federal reviewing commissions have been unable to stem this process.

The so-called sacred precinct is at the heart of the problem; even Chairman Brown expressed misgivings about its sarcophagus and wreaths in his letter of May 25, 1999. When such a pivotal concept is wrong, the only thing to do is reconsider the design. Remove the sarcophagus and the entire "sacred precinct". Restore the green landscape and its grand vistas. In addition, eliminate the triumphal arches, pillars, and other inappropriate symbols. One possible alternative would be to return to the Rainbow Pool as the centerpiece of the Memorial. This would solve several problems with the design's relationship to the Mall. It would provide a central symbol that works with the existing pastoral character of the site and the meaning of the National Mall. It would remove the justification for paving the Mall and closing off the western access. In addition, it could meet the two-fold aims of the sponsor by providing on the main Mall axis an open and unobstructed "forum of democracy" that Ambassador Haydn Williams has spoken of. It would also allow a place for private reflection in the more secluded surrounds of the trees.

The National Mall is already a work of civic art with an established and complete meaning. Whatever is placed on it must reflect that meaning. As a symbol of the American spirit rising to meet one of the defining events of the twentieth century, this National World War II Memorial design totally misses the mark.

This Memorial will be the subject of intense national and international scrutiny. Teachers, schoolchildren, veterans, tourists, historians, architects and planners, citizens old and young, and politicians of all stripes will look to the Memorial as our national statement on the single most significant event of the twentieth century. In the Mall's great landscape of our national principles, hopes and dreams, what will this Memorial say about that history, about our ideals in the twentieth

century, and about our legacy to future generations? These are questions that we must answer now, before this travesty is built and it is too late.

Sincerely yours,

Tersh Boasberg
Chairman

Dorn C. McGrath, Jr.
Former Chairman, 1987-1996

David Grinnell
Former Chairman, 1983-1987

Marion K. Schlefer
Former Chairman, 1978-1983

cc: Members of the Commission of Fine Arts
Members of the National Capital Planning Commission
Members of the National Capital Memorials Commission
Members of the American Battle Monuments Commission
Members of the World War II Memorial Advisory Board
Members of the Competition Design Jury for the National World War II Memorial
Members of the Architect-Engineer Evaluation Board for the World War II Memorial
Senator Robert Dole, National Chairman of the World War II Memorial Campaign
Frederick W. Smith, National Co-Chairman of the World War II Memorial
Robert Stanton, Director, National Park Service
Arnold Goldstein, Superintendent, National Capital Parks-Central
John Hale, Superintendent, National Capital Parks-East
Terry Carlstrom, Superintendent, National Capital Region
Erin Broadbent, Superintendent, National Mall
President William J. Clinton
First Lady Hillary Rodham Clinton
Richard Moe, President, National Trust for Historic Preservation
Charles Atherton, Executive Secretary, The Commission of Fine Arts
Signers of Senator Robert Kerrey's (D-NE) 1997 letter concerning the Rainbow Pool site
Signers of House of Representatives 1997 letter concerning the Rainbow Pool site

EXHIBIT B

# Dedication of the Commemorative Marker at the Jusserand Memorial

Wednesday, October 13, 1999

Remarks by Charles H. Atherton
Secretary, Commission of Fine Arts

**MR. AMBASSADOR, MR. MAYOR, DISTINGUISHED GUESTS, FRIENDS AND LOVERS OF ROCK CREEK PARK.**

It is a pleasure to say a few words about this particular memorial, first because it is probably less known than so many other memorials in Washington, and second, because of its unique nature and curious presence in a natural and unmanicured woodland that is the hallmark of this great park.

Curious, because its subject honors an individual who championed the formal plan of Washington and its author, L'Enfant, and to its newest developments undertaken by the McMillian Commission and its successor the Commission of Fine Arts. His knowledge of their work and friendship with many of the prominent architects and landscape designers involved might suggest a more formal setting with a view of the monumental core such as that of the L'Enfant Memorial on the Arlington Hills in which he played such an important role. It is this aspect of his diplomatic career that one reads about in the testimonial dinner at the time of his retirement. Only after uncovering his own memorial gift to this city, and by this I do not mean the remarkable legacy of his considerable reputation as a diplomat, but a very special gift in the form of a fountain to give comfort to the avian population–In less grand terms, a birdbath. Both he and his wife took much pleasure in walking through the woods and down country lanes that were the likes of his neighborhood near Sixteenth Street and

Piney Branch not far from this spot. Such was their love of these occasions that he saw fit to remember them in a formal memorial, the design of which was made by no less than the great French architect who took up practice here and gave us some of our most beautiful public buildings, Paul Cret.

In its dedication just before he and his wife returned home to France, he referred to himself as an "Old friend of Washington Warblers," not exactly the description one might expect from the formal representative of another country. It was also touching that his chosen site for this fountain was a home for the aged and infirm, the John Dickson Home, on private land adjoining what is now Piney Branch Parkway. It is with this as background that we will better understand the form of this memorial.

While the location was generally agreed upon from the start, it was not so with the actual design, a circumstance that should be well known to anyone familiar with erecting memorials in Washington, be they of modest proportions or otherwise.

Its first design was by the noted American architect Cass Gilbert, a personal friend and colleague in the efforts to honor L'Enfant. He proposed a Greek stele, a form that prompted Charles Moore, the Chairman of the Commission of Fine Arts, to remark that it was a "little funereal" and "would seem a gravestone out of place".

The next attempt, as related in William Bushong's history of Rock Creek Park, was by William Mitchell Kendall, a principal in the firm of McKim, Meade and White

perhaps the most distinguished architectural firm at the time. His concept for a sunken garden was likewise rejected as too elaborate and otherwise unsuitable. Finally the form we have today by Joseph Friedlander immediately met with approval, the Commission Chairman describing it as a "happy incident in a rural setting".

While it has the form of a bench, it is no ordinary one, possessing as it does a sense of monumentality and dignity that befits one who has served as the official representative of a special nation and ally. Somehow I cannot imagine sitting down on it, as tempted as I might be. Yet as a form, it tells us about the subject and his special fondness for nature and his quiet way of enjoying its pleasures. Anyone here who is a serious observer of nature, or using a less-grand description "birdwatchers," the act of sitting absolutely still and making no sound can be very rewarding. Something the Jusserands understood well.

In its quiet and unobtrusive way, it shows us that it is possible to erect memorials that relate history and enrich our city with their presence. In an atmosphere that is less welcoming to new memorials in Washington, it is an important lesson. As such I believe it could serve as an important guide on how to remember people and events with eloquence and restraint, a notable achievement that is much needed at this time.

THANK YOU.

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT C

6 October 1999

Resolved, that the Members and Staff of the Commission of Fine Arts place on record their sense of deep sadness and loss sustained by the death of former member Frederick E. Hart, who died on 13 August 1999.

Mr. Hart was appointed by President Ronald Reagan to the Commission in 1985, and was elected by his fellow members to serve as Vice Chairman, a position he held with distinction till the completion of his term four years later. Prior to his appointment, he worked closely with the Commission on developing the figures of the three soldiers who were incorporated into the design of the Vietnam Veterans Memorial. Throughout this difficult task, he won the deep respect and admiration of the Commission members for his highly developed artistry as a sculptor and for the sensitivity to his subject matter that has made the Vietnam Veterans Memorial one of the most revered and visited memorials in our National Capital. Throughout his tenure, he continued to exhibit these same hallmarks in all of his deliberations with the Commission, whether they were addressing works of modest scale or of truly monumental proportions. Everything that came before him received his same thoughtful and insightful concern, whether transient in nature or long-lived, and his articulate contributions to our discussions were most helpful.

Upon the completion of his appointment to the Commission, there was little that escaped his

attention in the continuing development of Washington. He often contacted the members of the Commission and its staff and made his concerns known. They not only reflected his intense passion for the beauty of this city, but were filled with constructive advice. Such was the nature of his concerns that his offerings were always welcomed and deeply appreciated and often woven into the fabric of Washington.

Over the span of his all-too-brief life, he added greatly to the world around him, from the extraordinary work at the Washington Cathedral to the plain of the Mall where the haunting presence of those three figures stare timelessly at the black granite walls of the Vietnam Veterans Memorial. We have lost a true champion of public sculpture as a way of enhancing our city.

We share his family's grief and loss, and from the much larger community of those who know of his life. We were especially fortunate to have worked with him and to have known him personally. He was a delight to be with, a colleague with enormous warmth and passion, and he will be greatly missed.

America's Concentration Camps." She has given speeches. Some of her words are great for remembering and for honoring.

It's just a consideration, please, for the board to think about if you decide to add something else, but I know that the movement is to delete, but I'm asking consideration of the board.

CHAIRMAN BROWN: Well, if it's any consolation, this group feels that images and sculpture and architecture are even more important than words. They're the centerpiece of this memorial [inaudible].

Any further comment?

MR. MINETA: Mr. Chairman, I'm Norm Mineta and for 21 years had the honor of serving in the U.S. Congress with the likes of Congressman Schuer and others during that time.

Mr. Chairman, this is a very difficult presentation for me to make. Like many in this room, I was one of the 120,000, as an 11-year-old, to be evacuated and interned for the duration of World War II, so this has some very deep meaning.

I have not been on the board as long as some people claim in terms of their work. I am proud to say that

I was the author of this legislation to authorize this memorial, so I can say that I've had some involvement from the beginning.

Over the years in the Congress, as chairman of the Public Works and Transportation Committee, as chair of the Subcommittee on Buildings and Grounds, I worked with many people in government, outside of government. And in my role as chairman of the Buildings and Grounds Subcommittee, working whether it was with the National Park Service, the General Services Administration, Capitol Architect, I think that we have had a great deal to do with many of the memorials and the kinds of work that was in our jurisdiction of the Public Works Committee.

This memorial is really a tribute to a group of Americans who under very adverse conditions, from the first time immigrants from the native country of Japan came to this country, saw adversity and roadblocks put in front of them every day of their lives, including my parents.

My dad came as a 14-year-old boy in 1902. He used to always say that he came here really not knowing U.S. geography but he knew he had to be at the Sprecles Sugar plant in Salinas, and not knowing U.S. geography, got off

the ship in Seattle, 1,100 miles from where he was supposed to be, not knowing the language or the customs. It took him a year and a half to work his way down from lumber camp to farm camp down to Salinas. And he was a very proud American even though he was never eligible to become a citizen until 1952.

The Chinese Exclusion Act of 1890 kept the Chinese from becoming citizens. The Oriental Exclusion Act of 1924 made that applicable to all other Asian nationals. The Chinese were able to get immigration rights, naturalization rights during World War II. The Filipinos were able to get theirs back at the end of World War II. And it was not until the Immigration Act of 1950, known as the Walter McCaren Bill, that allowed those of Japanese ancestry, Korean and Indian, to become eligible for U.S. citizenship.

On the 7th of December I saw my dad cry for the first time because he could not understand how the land of his birth could attack the land of his heart.

So to me, this memorial is really a tribute to the 120,000 Japanese-Americans--I should say 120,000 of Japanese ancestry--who were evacuated forcibly and interned at that time, both American citizens and aliens.

I can recall, after the 17th of February, 1942, after the president had signed the Executive Order 9066, the signs and the placards that started to go up on utility poles and the sides of buildings in those areas that predominantly the Japanese-Americans resided and simply said, "Attention: All those of Japanese ancestry, alien and nonalien."

So we weren't even considered citizens. We were nonaliens. Now when's the last time any of you ever boastfully pounded your chest and said, "I'm a proud nonalien of the United States of America"?

So this memorial is really to what I continue to call the indomitable spirit of Japanese-Americans who, despite being stamped with disloyalty at the beginning of World War II because people couldn't make the distinction between those forces of Japan attacking Pearl Harbor and those who by accident of birth happened to be of Japanese ancestry. They couldn't make that distinction. They said, "You can't trust them all. A Jap is a Jap. Put them all in the camps."

Now to me, the importance of this memorial is significant because out of this experience there is really,

relatively speaking, very little rancor or bitterness within the Japanese-American community, but there is a very, very strong feeling that it should never, ever happen to any other group of Americans, and I think that's what this speaks to. It speak to the patriotism of Japanese-Americans and also a memorial that it should never, ever happen to any other group of Americans.

Sure, there's controversy, question about the inscriptions. In a free and open society we always have differences. In my 21 years in Congress I saw all kinds of controversy. And yet, as in any representative body, once a majority decision is made, then we move forward with it. And if there's anything any of us want to preserve, it's our ability to be able to have free speech, and I appreciate that.

But, by the same token the board of directors of the National Japanese-American Memorial Foundation has struggled with this issue for years and by a very strong majority, and I don't remember the exact vote but out of a 45-member board of directors I wouldn't be surprised if it weren't 40 to 2 or 43 to 1 or whatever kind of vote that we have had in terms of even the inscriptions.

So I'm hoping that this fine board, in terms of the Fine Arts Commission, would come to a conclusion. We're about to have the ground-breaking for this wonderful memorial. We have raised the money. The cash is in hand, less the pledges, and we're eagerly desirous of moving forward so that construction can begin and, more importantly, that we all be able to be here for the dedication of this memorial, hopefully about a year from now.

So again I ask the board to respectfully consider the comments that have been made but, more importantly, move ahead so that we might be able to undertake the construction of this memorial. Thank you very much.

CHAIRMAN BROWN: Thank you. Very eloquent and very moving.

Are there any other--yes, sir?

MR. FUKAHARA: My name is Harry Fukahara, San Jose, California. I heard about this meeting so I invited myself here.

CHAIRMAN BROWN: Welcome.

MR. FUKAHARA: Thank you.

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT E

27 October 1999

Dear Mr. Carlstrom:

During its meeting of 21 October 1999, the Commission was pleased to review and approve the final design elements for the National Japanese American Memorial on Louisiana Avenue and D Street. In July, the Commission approved the general design, with a request for additional study and information on several of the remaining issues. These items included Nina Akamu's sculpture, the lighting, the wall angle and height for the bell by Paul Matisse, and the wording and placement of the inscriptions.

The cranes have turned out beautifully. As the artist pointed out, how the base and the birds are differentiated through texture and patina will need careful study. The one concern raised focused on how the barbed wire would be rendered. The Commission strongly believes that the depiction of the barbed wire should be real rather than two-dimensional. It is essential to the emotional strength and dynamic of the sculpture. The members note that the height of the piece will preclude anyone from being injured, since that seems to be the chief reason for eliminating the three-dimensional aspect of the wire.

The lighting fixtures proposed by Claude Engel appear right on the mark. Lighting, however, is always difficult in reality. In this instance, especially with respect to the cranes, lighting studies on site will be necessary. The lighting consultant agrees that this is a practical exercise and should not hold up construction in any way.

The members were pleased with the refinements to the wall holding the bell and most especially the end wall condition at the "exit" from the memorial which the architect has greatly simplified.

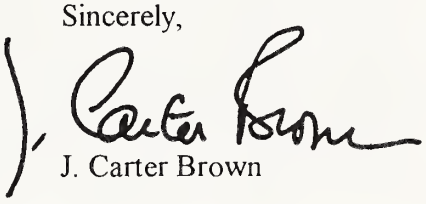
The last item discussed was the inscriptions. As Melvin Chiogioji, Chairman of the Board for the Foundation, suggested during the meeting, there is room and time for improvement. Given the volume of eloquent testimony, perhaps it would be appropriate for the Foundation to address the concerns raised. In any event, the Commission has specific suggestions of its own.

The current placement of the camp names seems confusing when seen in juxtaposition to the quotes and the narrative, most specifically locations 2 and 4. It appears that the narrative and the affected inscriptions are explanations of the camps depicted immediately above. The Commission recommends rearranging the camp names, non-alphabetically, in a frieze band at the top of the main wall. The effect would be elegant and permit the names to read separately from the inscriptions. The one inscription that the members felt could be eliminated was the three line haiku proposed for location 5. Its meaning would be lost on most visitors to the memorial and its placement appears awkward. Conversely, the tanka for location 6, the winning competition entry, is perfect.

One major concern raised by a member of the public had to do with aggrandizing any one individual or organization. The Commission believes that this is a reasonable question best taken up by the Foundation. However, retaining the quote in question and eliminating any ambiguous reference to an organization is a possible compromise.

As for the narrative, the Commission staff is available to work closely with the various parties so as to achieve the best possible result. In the interim, should any questions arise, please do not hesitate to call.

Sincerely,



J. Carter Brown

Mr. Terry Carlstrom
Regional Director, National Capital Region
National Park Service
1100 Ohio Drive, SW
Washington, D.C. 20242

cc. John Parsons, NPS
Cherry Tsutsumida, Foundation
Davis Buckley
George Toop, NCPC

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N W., SUITE 312
WASHINGTON, D C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT F

27 October 1999

Dear Mr. Carlstrom:

During its 21 October 1999 meeting, the Commission reviewed and approved the design concept for the George Mason Memorial at the "The Pansy Garden" site on Ohio Drive near the Jefferson Memorial. It was suggested that two additional walkways into the garden–echoing the garden's 1931 configuration--be incorporated into the landscape design. These new walkways would allow the visitor an opportunity to "discover" the Mason Memorial as they walk between the Jefferson Memorial and the parking lots on Ohio Drive.

After the meeting, several of our members visited the site to inspect the mockup of the trellis. They were all in agreement that this proposal has the potential to greatly enhance the area. The selection of trees and shrubs surrounding the circle will be critical to the success of the memorial and its garden, and should be very carefully studied. It was noted that the existing perimeter hedge of forsythia is not dense enough to give the garden a sufficient sense of enclosure. To achieve this density, the lush holly bushes that frame the entrance would seem to be an ideal choice for the entire outer edge. In addition, the trees on the highway embankment should be augmented to screen the traffic from the garden. The appearance of the trees from the highway should also be considered in their placement.

We look forward in the near future to reviewing the next design development presentation, including the inscriptions and a model of the sculpture. As always, the staff is available should questions arise.

Sincerely,

J. Carter Brown
Chairman

Mr. Terry Carlstrom
Regional Director, National Capital Region
National Park Service
1100 Ohio Drive, SW
Washington, D.C. 20242

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT G

27 October 1999

Dear Mr. Drabkin;

At its meeting on 21 October 1999, the Commission reviewed and approved the concept design for the Remote Delivery Facility to be located in the Pentagon's north parking lot. The members were pleased to see the facility's reduction in size from the 600,000 square foot proposal that was presented in February of 1992 The designers should be commended for taking what is essentially a large "loading dock," that meets the programmatical and security requirements, and transforming it into an amenity that enhances the formal landscape of the Pentagon.

The one area that needs additional study is the pentagon shaped "labyrinth" at the north end of the rooftop terrace. It needs to provide more of a terminus to the terrace's mall. Perhaps the placement of a vertical element of some sort would suffice.

We look forward to the review of the final design and construction documents. As always, the staff is available to assist you.

Sincerely,

J. Carter Brown
Chairman

Mr. David A. Drabkin
Deputy Program Manager
Pentagon Renovation Office
Office of the Secretary of Defense
100 Boundary Channel Drive
Arlington, VA 22202-3712

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT H

27 October 1999

Dear Ms. Mavritte:

During its meeting 21 October 1999, the Commission reviewed and approved the final drawings, material samples and landscape plans for the Chancery of Nigeria to be located on Lot 23 of the International Center. We hope the color of the preferred stone from India as presented in the sample shown at the meeting can be as uniform as possible. The second sample shown indicated the wide range of color this material can reach, and was quite unacceptable. This material can be very attractive and provide texture and character to the facades if you can achieve that uniform palette.

The Commission will want to see sample panels built on site before exterior finish materials are ordered. As always, the staff is available to assist you.

Sincerely,

J. Carter Brown
Chairman

Ms. Donna Mavritte
Project Manager
International Center
United States Department of State
Washington, D.C. 20520

# THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

NATIONAL BUILDING MUSEUM
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT I

27 October 1999

Dear Ms. Thomas;

The Commission was pleased to see Marvin Shenkler during our 21 October 1999 meeting for the review of the final design for the Phase I proposed exterior renovations and alterations to the main National Archives building. All the proposed modifications were approved unanimously, including the conversion of the north areaways into permanent office space, the new egress door in the mote, and the addition of two new ADA accessible entrances flanking the south portico steps.

We look forward to an informal briefing on Phase II, for the interior renovations and modifications to the rotunda display space. Should questions arise in the interim, please feel free to contact the staff.

Sincerely,

J. Carter Brown
Chairman

Ms. Adrienne C. Thomas
Assistant Archivist for Administration Services
National Archives
8601 Adelphi Road
College Park, Maryland 20740-6001

EXHIBIT J

21 October 1999

**AGENDA ITEM EXHIBIT**

| NO. | ADDRESS AND OWNER | PROJECT |
|---|---|---|
| O.G. 99-142<br>HPA. 99-246 | 3300-3328 M Street, NW<br>East Banc, Inc.<br>Design Center West<br>Cady's Alley | Alterations and rear additions - conceptual |

ACTION: No objection to concept design for proposed alterations and rear addition to the properties at 3300-3328 M Street, as part of the Design Center West complex, as shown in supplemental drawings received and dated 7 October 1999. Recommend further study of fenestration on alley and within courtyard. Recommend further study of application of ashlar masonry off alley. File new submission of concept development for review by the Commission when ready.

---

| | | |
|---|---|---|
| O.G. 99-224<br>HPA. 99-509 | 3342 M Street, NW, rear<br>East Banc, Inc.<br>Design Center West | Alterations and additions - conceptual |

ACTION: No objection to concept design for proposed alterations and additions to structure on Cady's Alley overlooking the C & O Canal as shown in supplemental drawings received and dated 13 October 1999. File new submission of working drawings, including details, with permit application for review by the Commission when ready.

---

Smithsonian
*Freer Gallery of Art and*
*Arthur M. Sackler Gallery*

EXHIBIT K

***The Regents of the Smithsonian Institution and the Commission of Fine Arts, as provided in Paragraph 4 of the Codicil to the Will of the late Charles Lang Freer, have examined the following:***

F1999.9

***Koran***
***Bound manuscript, ink, color, and gold on paper with red leather binding***
***Copied by Muhammad b. Ahmad b. Kamal ibn Yahya al-Nasari, the physician of Cairo***
***Egypt, Cairo***
***Mamluk period (1250-1516), dated 744/1344-45***
***Gift consideration***
***(V7.99)***

Denied for Purchase by TMLentz

***Moon-flask***
***Ceramic with black glaze***
***Korea***
***Early Choson dynasty, 15th century***
***Purchase consideration***
***(V18.99.3)***

F1999.10

***Bowl***
***Stoneware with clear glaze***
***South China***
***Five dynasties – early Song, 10th – 12th century***
***Gift consideration***
***(V20.99)***

F1999.16

***Tile***
***Ceramic, polychrome with clear glaze***
***Iran***
***Safavid dynasty, (1501-1732), 17th century***
***Purchase consideration***
***(V22.99)***

RECEIVED
DEC – 9 1999
COMMISSION OF FINE A

SMITHSONIAN INSTITUTION
Freer Gallery of Art
Arthur M. Sackler Gallery
Washington DC 20560-0707
202.357.4880 Telephone
202.357.4911 Fax

F1999.11

***Painting***
***Equestrian Warrior***
***Hanging scroll, ink and color on silk***
***Japan***
***Edo period (1615-1868), early 19th century***
***Gift consideration***
***(V24.99.3)***

F1999.12

***Tile***
***Ceramic with cobalt and clear glaze***
***Iran***
***Il-Khanid or Jalayirid dynasty (1256-1432), 14th century***
***Purchase consideration***
***(V26.99)***

F1999.8.1

***Qin***
***"Spring Breeze"***
***Lacquered wood, water buffalo horn, shell***
***China***
***Ming dynasty (1368-1644)***
***Gift consideration***
***(V29.99.1)***

F1999.14

***Handled bowl***
***Stoneware, iron pigment, white slip, translucent glaze***
***Japan***
***by Nin'ami Dohachi (1783-1855)***
***Purchase consideration***
***(V30.99)***

F1999.15.1-.5

***Set of five Mukozuke***
***Glazed stoneware, Utsutsugawa-ware***
***Japan***
***Edo period (1615-1868), 1700-1750***
***Purchase consideration***
***(V31.99.1-.5)***

***END LIST***

***Page Three***
***Signature Page Only***
***October 1999***

Carlyn Brooks Edwin Rafshoon 10-21-99

***For the Commission of Fine Arts*** ***Date***

Michael Heyman 10-18-99

***For the Regents of the Smithsonian Institution*** ***Date***